Media Alliance, New York City

Formative Meetings 1979
Annual Media Alliance Conference 1983
Introduction to "Beyond Video: The Media Alliance Directory I" Robin White, 1984

Formative Meetings 1979
March 9, 1979
  New York Upstate Meeting of Non-Profit Media Groups March 9, 1979 at Synapse Video Center, Syracuse, NY. Groups met to continue discussion about formation of an organization eventually known as Media Alliance, representing service organizations and individual media artists in New York State.
  Groups attending:
Richard Simmons (Everson Museum), John Orentlicher (Experimental Studios at Syracuse University), Ralph Hocking (Experimental Television Center), Sherry Miller (Experimental Television Center), Phil Jones (Ithaca Video Project), Gunilla Jones (Ithaca Video Project), Carl Geiger (Innervision Media Systems), Joe Scala (CAST), David Shapiro (Media Study/Buffalo), Nancy Cain (Media Bus), Jon Held (Mid-York Library Systems), John Camelio (Portable Channel), Bob Shay (Portable Channel), Vince Doody (Media Programs at SUNY Oswego), Hal Schlid (WTOP cable at SUNY Oswego), Henry Baker (Synapse), Darrell Westlake (Synapse), Bill Dargie (Synapse), Woody Vasulka (Vasulka Corporation), Steina Vasulka (Vasulka Corporation), Nathan Lyons (Visual Studies Workshop), Arthur Tsuchiya (Visual Studies Workshop), Richard Phillips (Utica), Art Gillick (WCNY-TV), Pat Faust (WXXI-TV), Pat Anderson (ZBS Foundation), Tom DeWitt (Electronic Body Arts), Vibeke Sorensen (Electronic Body Arts).
  A subsequent meeting was held in New York City with John Reilly, Mary MacArthur, Leandra Strobing, Tom Morey, Willoughby Sharp, Davidson Gigliotti, John Sanborn, Michael Rothbard, Kathie Bodily and Liza Bear, representing Global Village, The Kitchen, Inter-Media Art Center.
  Jointly it was agreed that an on-going coalition of media groups was necessary.

June 9, 1979
  June 9th meeting at the Everson Museum of Art. Ralph Hocking, Upstate Coordinator. Continued planning for educational and informational efforts to NYSCA, to maintain funding and support for media access centers in face of criticisms of the field by the Council, and development of a mailing list and newsletter. Much discussion about structure of the organization. Additional individuals included John Giancola (New York State Council on the Arts), Bart Friedman (Media Bus), Steven Keeler (Center for Media Arts at Syracuse), Barbara London (Museum of Modern Art).
  Steering Committee: Davidson Gigliotti (Experimental Intermedia Foundation), Barbara London (Museum of Modern Art), Gabriel Kelly (Global Village), Pat Faust (WXXI-TV Workshop), Tom DeWitt (Electronic Body Arts), Henry Baker (Synapse).
  The goals of the organization: 1. Gathering information (research) 2. Organize and disseminate information among membership 3. Effectively communicate with other groups, independent producers, funding sources and the general public and 4. respond to issues of concern to the field.

November 2-3, 1979
  Meeting at Media Study/Buffalo.
  Representatives of Donnell Film Library, Experimental Intermedia Foundation, Hallwalls, IMAC, The Kitchen, Media Study, Experimental Television Center, New York State Council on the Arts, Portable Channel, Synapse, TV Lab, Video Rainbow, Visual Studies Workshop, WXXI-TV, Women's Interart Center, Young Filmmakers

By Laws and a statement of purpose were drafted and distributed. The annual membership meeting was set for January 25, 1980 in New York City. Agenda items included voting on Board of Directors, Discussion of funding for Media Alliance, Report from the Telecommunications Committee.

Annual Media Alliance Conference 1983

Media Alliance May 6-7, 1983 Rochester
General Membership meeting of Media Alliance May 6-7, 1983 Rochester. Panels "Public Access Cable TV" Jaime Davidovich (Artists Television Network), Alexis Greene, Chuck Sherwood (Channel L Working Group), David Shapiro (independent producer); "Evolution of Media Centers" Margot Lewitin (Women's Interart Center), Walter Borton (Ithaca Video Projects), Robert Shea (Portable Channel), Nathan Lyons (Visual Studies Workshop); "Media Centers and Independent Artists/Producers" with Carol Brandenberg (TV Lab), Skip Blumberg (independent producer), Ralph Hocking (Experimental Television Center), Tony Conrad (independent producer), Emily Armstrong (Production Facilities Project), Kit Fitzgerald (independent producer). Screening at Pyramid Art Center.

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THE MEDIA ALLIANCE
          New York is a haven for the independent video community. There is a greater concentration of video artists and producers, and a more highly developed support system for the independent electronic communication arts here than in any other state in the Union. The Media Alliance, established in 1979, is an association of 33 organizations and many individuals in New York State who have helped to define this field and who share their concern for its future.
          The Alliance is also a bridge between the independent video community and the general public. It was designed to promote members' resources - the video productions, programs and services - to new audiences of viewers and video makers, to new markets within and outside the commercial video industry, to the press and to corporate, public and private supporters of the arts and education.
          Members: We have titled this directory Beyond Video to draw your attention to the video services offered by our members, and to suggest the larger context within which these activities occur. For the field has developed from diverse efforts to support artistic endeavors, to provide access to video production training, to study media and to encourage cultural pluralism. Though the members of the Alliance have in common their dedication to independent video and video art, they are far from a homogenous group. Our members include museums, educational institutions, libraries, foundations and public television as well as alternative spaces and media centers. Approximately two thirds of our members are located in New York City; one third are scattered throughout the western and northern parts of the state.
          Individual members of the Media Alliance are producers, curators and those who write about video.
          Programs: The Media Alliance is perhaps best known for its annual meetings and series of panel discussions focusing on topics of concern to the independent video field. The 1983-84 meetings will address these subjects: how alternative media educators can affect the development of national policy and curricula for media education; how to improve non-profit organization management; how to provide management advice to independent producers; how to provide more access to production equipment; and how to expand the exhibition and distribution systems for non-commercial video production.
          Since its inception, the Alliance has been instrumental in developing new public exhibition spaces for video tapes and installations; has guided cable television programmers and foreign television networks

to independent producers' work; has introduced video art and independent documentaries to the commercial industry at program marketplaces and software conferences; has represented members and their funding needs to the State legislature and the State Cable Commission; and has provided information about the independent video field to thousands of people throughout the country.

On-Line is a new program for the Media Alliance, and is an example of the way the commercial and the non-profit sectors can work together for mutual benefit. Through this program, video artist producers working on non-commercial projects can gain access to state-of-the-art video post-production equipment at a fraction of the commercial hourly rates. The producers learn to work with the most sophisticated video technology; they can stretch their grant dollars farther than ever; and they can produce video tapes of the highest professional quality. Commercial post-production houses develop new clients through On-Line, earn income, and provide their editors and engineers with an opportunity to learn about the cutting edge of video and new approaches to production.

Beyond Video is the Media Alliance's first publication. We hope you will find it to be a valuable reference book on the independent electronic communication arts field in New York. Please contact the Media Alliance for further information about our programs and membership.

THE DIRECTORY

The Directory is organized as a collection of single page profiles of each member organization. Each page provides a general description of the member's services and programs offered to producers, viewers, students and the interested public. The format of the information has been designed to facilitate a comparison and evaluation of the various approaches and programs according to your needs, schedule and location. Specific questions can be directed to the organizations themselves. A glance at the chart on the following page will show you how the resources of the field are spread within the five major categories of activity: production, post-production; exhibition, both on television and on closed circuit screenings; distribution; and education, which includes archives and publications as well as courses and seminars.

Most of the descriptions and terms used in these pages are self-explanatory. However, production and post-production facilities and equipment have been categorized according to a specific formula which is described here. These sections of the profile page briefly describe the type of video systems available for use at a media center. The information has been organized into areas of production, post-production, dubbing and screening facilities, availability and the unique qualities of the systems offered. It is generally understood in the professional video industry that video systems are differentiated from one another by the technical capabilities of the camera, VTR (video tape recorder), and editing decks available. They are labeled "consumer," "industrial," and 'broadcast" quality. Work produced on any of the three systems can, technically, be broadcast. These labels have been used here to inform inquiring producers about what types of systems are available for their use. Production accessories are indicated wherever they are provided. They can include the following equipments lights, tripods, mics, mixers, cables, batteries, monitors and carrying cases.